



HANDEL

Vocal Selections from OPERAS AND ORATORIOS

ACIS AND GALATEA [Oratorio] (1719)	
As when the dove. Recit. and Air. <i>Soprano, F</i>	.50
O ruddier than the cherry. Recit. and Air. <i>Bass, Gm</i>	.40
AGRIPPINA [Opera] (1709)	
Ev'ry pleasure in full measure. Aria of Poppea. i. e. (Bibb). <i>Soprano, Gb</i>	.50
ALESSANDRO [Opera] (1726)	
With artful beguiling. (Lusinghe più care). Recit. and Aria. i. e. <i>Soprano, G</i>	.50
AMADIGI [Opera] (1715)	
Sorrow o'erwhelming. (Pena tiranna). Recit. and Aria. i. e. <i>Alto, Dm</i>	.35
BERENICE [Opera] (1738)	
Howsoever they may revile me. (Sì, tra i ceppi). i. e. <i>Alto, C</i>	.35
JEPHTHA [Oratorio] (1752)	
Waft her, angels. Recit. and Aria. <i>Tenor, G</i>	.40
JOSHUA [Oratorio] (1748)	
Oh! had I Jubal's lyre. <i>Soprano, A</i>	.35
JUDAS MACCABAEUS [Oratorio] (1747)	
Arm, arm, ye brave. Recit. and Aria. <i>Baritone or Bass, C</i>	.40
THE MESSIAH [Oratorio] (1742)	
Come unto Him. Air. (Deis). <i>Soprano, Bb; Mezzo-soprano, G</i>	.35
He shall feed His flock. Recit. and Air. (Deis). <i>Alto, F</i>	.35
→ I know that my Redeemer liveth. <i>Soprano, E; Mezzo-Soprano, D</i>	50 cents
OTTONE [Opera] (1723)	
Come, my own dear son! Recit. and Aria of Gismonda. i. e. (Bibb). <i>Mezzo-soprano, E</i>	.60
RADAMISTO [Opera] (1720)	
Gods all-pow'rful! Invocation. Aria of Polissena. i. e. (Bibb). <i>Soprano, Em; Mezzo-soprano, Cm</i>	.50
RINALDO [Opera] (1711)	
Ah, let me weep, Lord! (Lascia ch'io pianga). Recit. and Aria. i. e. <i>Soprano, F; Alto, D</i>	.30
SAMSON [Oratorio] (1744)	
Honor and arms. <i>Bass, Bb</i>	.40
SEMELE [Oratorio] (1744)	
Oh sleep, why dost thou leave me? <i>High, E; Medium, D; Low, C</i>	.40
Where'er you walk. <i>High, Bb; Medium, G; Low, F</i>	.25
SOSARME [Opera] (1732)	
Cast from thy brow that sadness. (Rendi'l sereno al ciglio). i. e. <i>Soprano, Ab; Alto, F</i>	.40
THEODORA [Oratorio] (1750)	
Angels, ever bright and fair. Recit. and Aria. <i>Soprano, F</i>	.35
TOLOMEO [Oratorio] (1728)	
Ye tender breezes. Aria of Elisa. i. e. (Bibb). <i>Soprano, G</i>	.50
XERXES [Opera] (1738)	
No shade so rare. (Ombra mai fu). i. e. <i>Soprano, G; Mezzo-soprano, Eb</i>	.35

The year of first performance of the operas and oratorios follows the title.
(Prices apply to U. S. A.)

I know that my Redeemer liveth

from the "Messiah"

Job 19: 25, 26; I Cor. 15: 20

George Frideric Handel

Piano

Larghetto

p

f

tr

tr

tr

tr

cresc.

Voice

I know that my Re - deem - er liv - eth,

f

p

mf

and that he shall stand — at the lat - - ter

tr

tr

tr

p

day ————— up-on — the earth.

I know that my Re-deem - er liv-eth, and that he shall — stand —

at the lat - ter day up-on the earth, —

— up-on the earth. I know — that my Re-deem - er liv-eth, and that

he shall stand at the lat - - ter day_ up - on the earth,

up-on the_ earth:

And though worms de-

stroy this bod-y, yet in my flesh shall I see

God, yet in my flesh— shall I— see God.

I know that my Re - deem - er liv-eth, and though

worms de - stroy this bod - y, yet in my flesh— shall I see

God, yet in my flesh ——— shall I see God, shall I see

God. I know that my Re - deem - er liv-eth.

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The piano accompaniment (grand staff) features a series of chords in the right hand and a melodic line in the left hand. A forte (*f*) dynamic is marked in the right hand. Trills (*tr*) are indicated above the final two notes of the vocal line.

For now is Christ ris - en from the dead, the

The second system of the musical score. The vocal line continues with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The piano accompaniment continues with a series of chords in the right hand and a melodic line in the left hand. A piano (*p*) dynamic is marked in the right hand.

first - - fruits of them that sleep, _____ of

The third system of the musical score. The vocal line continues with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The piano accompaniment continues with a series of chords in the right hand and a melodic line in the left hand.

them that sleep, the first - fruits of them - that sleep.

The fourth system of the musical score. The vocal line continues with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The piano accompaniment continues with a series of chords in the right hand and a melodic line in the left hand. A forte (*f*) dynamic is marked in the right hand.

For now is Christ ris - en, for now is Christ

ris - en from the dead, the first - - fruits -

Adagio

of them that sleep.

cresc. *f*



Sacred Songs



	High		Medium		Low		Price
	Key	Range	Key	Range	Key	Range	
Andrews, Mark Resurrection.....			A \flat	b \flat -E \flat F	A \flat	b \flat -E \flat F	.50
Bedell, Robert Leech Out of the deep.....	A \flat	E \flat -F	A \flat	E \flat -F	F	c-D	.50
Beethoven, L. van Come to me..... (Adapted by A. Aslanoff to the first movement of the "Moonlight" Sonata)	G	ad-g			E	f \sharp b-E	.60
Berwald, William God's song.....	C	G-g			G	d-D	.50
Broones, Martin The Lord is my shepherd.....			E \flat	b \flat -g \flat			.50
Charles, Ernest Lord of the years.....	G \flat	E-g \flat			D \flat	b-D \flat	.50
Curran, Pearl G. Gratitude.....	A \flat	E \flat -g	F	c-E	E \flat	b \flat -D	.60
Diggle, Roland In heav'nly love abiding.....	D \flat	d \flat -g \flat	D \flat	d \flat -g \flat	A	a-D	.50
Edwards, Clara A prayer.....			G	d-E			.50
The twenty-seventh psalm..... (The Lord is my light)	G	d-g			E \flat	b \flat -E \flat	.50
When I behold.....			D	b-F \sharp	B \flat	g-D	.50
When Jesus walked on Galilee.....	F	F-F	F	F-F	D \flat	d \flat -D \flat	.50
Forsyth, Josephine Lord's prayer.....	D \flat	c-g \flat	D \flat	c-g \flat	B \flat	a-E \flat	.50
Grunn, Homer Seek not unto false prophets.....	Fm	F-g	Dm	d-E	Dm	d-E	.50
Guion, David W. Prayer.....	E \flat	c-Fg	E \flat	c-Fg	C	a-DE	.50
Hamblen, Bernard Hear us, O Saviour.....	B \flat m	F-g			Fm	c-D	.50
Harker, F. Flaxington They that sow in tears shall reap in joy.....	B \flat m	F-abb \flat			Fm	c-E \flat F	.50
Henson, Betha Fairless Lord most holy.....	G	d-g			E \flat	b \flat -E \flat	.50
Hoffmeister, Leon Abbott Arise, O Lord!.....	E \flat	c-Fg	E \flat	c-Fg	C	a-DE	.50
Huhn, Bruno Where angels sing.....	G	d-E			E \flat	b \flat -C	.50
Kennedy, Dion W. Prayer.....			C	c-E	A	a-C \sharp	.50
La Forge, Frank But the hour cometh.....	B \flat	E-g			F	b-D	.50
Hast thou not known.....	G	d-g			E	b-E	.50
O sing unto the Lord.....	F	F-g	D	d-E	D	d-E	.50
Trust in the Lord.....	F	d-F	F	d-F	D	b-D	.50
Macfarlane, Will C. A song of prayer and work.....	G	E-g			E \flat	c-E \flat	.50
Malotte, Albert Hay The beatitudes.....	G	E-g			B \flat	c-E \flat	.50
The Lord's prayer (Piano Acc.).....	E \flat	E \flat -abb \flat	D \flat	d \flat -g \flat ab	B \flat	b \flat -E \flat F	.50
The Lord's prayer (Organ Acc.).....	E \flat	E \flat -abb \flat	C	c-Fg	B \flat	b \flat -E \flat F	.50
The twenty-third psalm.....	G	d-g	D	d \flat -g \flat ab	E \flat	b \flat -E \flat	.50
McGill, Josephine Thine eternal peace.....	G	d-F \sharp			D	a-C \sharp	.50
Montani, Nicola A. Ave Maria (Bow down thine ear).....	A \flat	F-a \flat					.50
Paxson, Theodore He was alone.....	Gm	cG-ga			Em	aE-EF \sharp	.50
Rossi-Diehl, Courty A sanctuary rose.....	A \flat	E \flat -F			F	c-D	.40
Shelley, Harry Rowe Have faith, be brave.....	E	b-g \sharp	D \flat	a \flat -F	D \flat	a \flat -F	.75
I am alpha and omega.....	D \flat	E \flat -a \flat			A \flat	b \flat -E \flat	.50
Speaks, Oley The prayer perfect.....	G	E-g	F	d-F	E \flat	c-E \flat	.50
Wolfe, Jacques The Lord is my shepherd.....	E \flat	d-abb \flat			B \flat	a-E \flat F	.50

The minimum and maximum range of every solo is carefully indicated—notes on the staff are indicated by capital letters; notes below or above the staff are indicated by small letters.